

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

the marquee • act 4 • scene 1

OCTOBER 1977

STANDARDS FOR TEACHERS

The American Theatre Association, in concert with the Speech Communication Association, has developed standards for teachers of speech and dramatic arts in Secondary Schools. These standards are stated in terms of competencies; that is, in terms of those subjects with which the teacher should be competent to deal. The document is extensive, opening with general competencies in communication which all teachers should have, and continuing with specific competencies for teachers of speech, mass communication, theatre and the like. At the bottom of this page, your president has boiled the theatre related sections of the document down to a summary version. It is well worth the reading to remind ourselves of the scope of the accomplishments made available in our schools by the introduction of competent theatre training.

STATISTICS NEEDED

Kansas theatre people must begin to collect data on the business of theatre in our state. Government money made available to the arts, usually through the state arts councils, is not easily directed toward theatre activities because the arts council people have been little information with which to show the scope and value of theatre in our state. For example, exactly how much money is spent by theatres around the state during the year? How many jobs are created? What is the size of the audience reached by our theatres? How many major theatrical productions are done in the state each year? The answers to these questions would summarize the overall economic and social impact of our theatres. And this is the kind of data which is needed in order to convince hard-headed businessmen and legislators that our theatre is worthy of consideration and economic support. Please be prepared, for AKT will begin to call for this kind of information from your theatre in the near future.

Another related collection of data will begin soon under the auspices of the University and College Division so that we may publish a directory of Theatre personnel in higher education along with a listing of their specialties or areas of expertise. The reason is simple: when anyone of us needs help, we can know who is both a capable and available resource person.

FROM THE WHITE HOUSE

The following is a letter of congratulations from President Jimmy Carter to the participants in the 1977 Festival of American Community Theatres. We thought you'd like to see it, as well as the list on page two of both participating theatres and their shows in our region and at the national festival.

THE WHITE HOUSE
Washington
August 5, 1977

I send warmest greetings to the delegates at the Sixth World Festival of Amateur Theatre and 13th Biennial Congress of the International Amateur Theatre Association. This Festival has become a symbol to the world of the significance of amateur theatre activities and of the common bonds of friendship they create. It stimulates and nourishes a continuing commitment to artistic excellence.

I am pleased to note that Amateur Theatre is so widespread in America, and that two hundred theatre companies took part in the competitions held throughout our country to select the U.S. representative to Monaco. I commend the "Footlighters" of Cincinnati on winning this honor, and I share with all of you the deep conviction that amateur theatre is both an important creative activity, and a powerful force for strengthening international understanding and goodwill.

May this be a memorable and rewarding event for each of you.

ASSEMBLY OF STATES

At the Chicago convention of the American Theatre Association last August, all the state theatre organizations met together for the first time in order to organize the official Assembly of States. Each of the 24 states sent three representatives to the Assembly, presided over by the A.T.A. President-Elect. The Assembly elected Charles Dodrill (Ohio) and Don Drapeau (Virginia) to both sit on the Governing Board of A.T.A. and develop a constitution and system of communication for the state organizations.

DO YOU KNOW ANYONE WHO SHOULD BE RECEIVING THE MARQUEE? IF SO, PLEASE SEND US THE PERSON'S NAME AND ADDRESS.

COMPETENCIES

General

- I. Opportunities to practice communication skills — creative drama, speeches, interpersonal sequences, improvisation
- II. Opportunities to practice evaluation — theatrical performances, public speeches and mass media messages
- III. Stimulate creativity — study of the creative process, trying imaginative experiences and artistic experiences, bringing in outside artists and providing proper atmosphere for creativity, study of the relationship of human perception and memory to artistic expression

Theatre

- I. Theatre as an art form
 - A) Coordination of theatre crafts into an artistic whole
 - B) Relationship of theatre to society, historical and current
 - C) Theatre as developer of personal and social values

II. Develop aesthetic values and sensitive response to artistic experiences

- A) Methods of analysis and dramatic criticism
- B) Receptiveness to divergent viewpoints and styles
- C) Compassion and understanding of the human condition
- D) Theatre Experience used for personal growth
- E) Demonstrate use of theories and strategies of directing, acting and design in creating both successful productions and learning experiences

III. Career-related competencies

- A) Assist students in development of performance skills
- B) Assist students in assessing their potential as theatre artists

WHAT IS COMMUNITY THEATRE?

SECONDARY SCHOOL NOTES

Theatre is an experience that occurs between actors and audience through the medium of the play. It is dynamic—sometimes funny, sometimes sad—and it cannot take place unless players and audience come together at a given moment in time for the particular purpose of engaging with one another in the exploration of the human condition. In this mutuality it differs from art forms such as painting, composing, sculpturing and the like, which may be done by the artist in private and shared with the public at a separate time, during which the spectator has no impact on the ultimate outcome of the finished art-work. Theatre is not made or done—it happens.

Community theatre is a special kind of theatre. The word "community" implies not only that theatre is taking place in a particular town, but further that citizens of that town are the actors, directors, designers, builders, painters, dancers, and musicians involved in that theatre. It means some citizens volunteer their time to welcome audience members; some volunteer to give their time, talent, and energy to serve on its Board and guide its policy; some—hopefully many—regularly attend its performances and care enough to say not only the good things but the not-so-good things to the people who can effect change; some—again, hopefully many—contribute to its financial support by being season members, even if every production is not to their particular liking; some read many plays to help with play selection; some—hopefully all—take pride in the artistic efforts of their fellow townspeople and realize their town is fortunate indeed to have a functioning community theatre which is dedicated to goals of artistic excellence and which invites all members of the community to participate in its activities.

FACT '77 FOLLOW-UP

Region V FACT '77—Rochester, MN - April 1-2-3

Winner: "The Me Nobody Knows" Lincoln Comm. Playhouse, Lincoln, NE
 Runner Up: "Trouble in Tahiti" Winfield Comm. Theatre Winfield, KS

Other state winners participating in Regional FACT:

North Dakota - "Lovers and Other Strangers" (cutting) Greater Grand Forks Comm. Theatre
 South Dakota - "Take Five" (original) Spearfish Comm. Theatre
 Minnesota - "Today a Little Extra" (original) Center Stage of Minneapolis
 Iowa - "The Good Doctor" (cutting) Davenport - Marycrest Community Theatre

National FACT '77—Spokane, WA - June 24-26

Winner: "What's a Nice Country Like U.S. Doing In a State Like This?" The Footlighters, Inc. of Cincinnati, Region 3
 Runner-up: "Bullshot Crummond" - Grand Street Theatre Helena, MT, Region 7

Other Regional Participants

Region 1 - 1776 (cutting) The Garrett Players, Lawrence, MA
 Region 2 - Terrible Jim Fitch The Ensemble Theatre, Port Chester, N.Y.
 Region 4 - Ravenswood Theatre Memphis (TN)
 Region 5 - The Me Nobody Knows Lincoln Comm. Playhouse, NE
 Region 6 - Tom Sawyer Abroad (original) The Creek Theatre, Austin, TX
 Region 8 - Seascape (cutting) Hillbarn Theatre, Foster City, CA
 Region 9 - Spoon River Anthology - cutting Walla Walla Comm. Theatre (WA)

Dear AKT Members and Prospects:

I hope your year is progressing positively for you. I would like to give you a progress report. **THE MARQUEE** is our official organization newsletter and all subsequent information will be in that source.

As I am addressing myself to two different groups some of this material may seem elementary or repetitive. I feel it is necessary for all of us concerned with theatre to be on common ground in working together and understanding our problems.

Our purposes in AKT are: 1. To promote and perpetuate the highest calibre of theatre production, teaching and research at all levels of theatre within the State of Kansas; 2. To be a facilitator and coordinator of efforts to improve theatre in Kansas; 3. To be a mechanism that supplies sufficient political pressure which will enable our objectives to be accomplished.

AKT is in its fifth year of operation. The secondary school division was added three years ago. We are still in very early stages of development. This year's conference will have a major focus on secondary school theatre in the state. I need your help to make this valuable for all of us.

In the letter/questionnaire I sent with Keith Akins this fall I listed some of the advantages in belonging to the organization. I hope some of these areas may be of help to you in determining your reasons for being involved in AKT. If you have specific questions about the organization or the conference please feel free to contact me. One concern that is of general interest is the expense involved in the conference and membership. The December issue of **THE MARQUEE** will explain dues etc. It isn't expensive to belong!

It might be helpful for you to know some of the pre-planning for the convention that has been done so you can be thinking early about attending. The conference will be in Wichita this year on March 10, 11, and 12. The speakers, special guests and program ideas will be in a future issue of **THE MARQUEE**. Some ideas that could affect you are the possibility of a full length play from a secondary school being performed one night for the entire convention (possibly an original script or two?), the winners of a local one-act play contest being performed one evening, workshops in areas to help secondary school teachers that have limited facilities, and displays by area theatrical supply agencies and area colleges with theatre programs. There are always professional auditions held by Kansas and surrounding states summer stock, repertory companies, dinner theatres, etc. Students may watch and even participate if they might be seriously looking for work.

These are a few of the ideas and suggestions that come out of our first meeting. If you have ideas that you haven't already sent to me for programs, suggestions for workshops in areas you need information please call or write to me before November 5th. Keep in mind this is not just another forensic tournament. We want materials that are not usually handled in a forensic situation.

I can serve you as your executive board member only if I know what your desires and needs are in your theatrical areas. Please contact me; our organization can be only as strong as you make it. One of the major things we want to discuss in the time allotted to us at the convention for a business meeting are the goals and objectives and needs for our secondary school programs. Please plan to attend.

Sincerely,

Nadine L. Charlsen
 Campus High School
 2100 W. 55th Street South
 Wichita, Kansas 67218
 524-3281 or 684-6481 (home)

BRIAN WAY WORKSHOP

Please note that the workshop scheduled at Fort Hays State University in November has been cancelled.

DO YOU DO CHILDREN'S PLAYS?

If you present a play for children on a regular basis, even as part of a season with adult shows, please fill out the following and mail it to Charlotte Dodson, 1932 Collins, Topeka, KS 66604

Name: _____

Address: _____

Organization: _____

Children's
Theatre Activities: _____

THE THEATRE & READING SKILLS

Our Children's Theatre Division Chair, Charlotte Dodson, has been working in a language arts development program in The Cherokee, KS schools called Project Glad. The project is funded by Title IV section C which provides backing for innovative programs. Since teaching practice often runs fifty years behind research, the project attempted to institute new techniques indicated by the latest research in the field. Thinking skills and oral language development were found to be the backbone of communication and to the acquisition of reading and writing skills. Thus, exercises in creative dramatics turn out to be one of the key methods which can be used to improve the whole range of communication skills—not only speaking but also reading and writing. In the reading program, "twice as many fourth grade students scored in the top quartile (76-99%) as the average for the past five years in the district" on standard achievement tests. Parallel gains were seen throughout the program. The way this writer sees it, every Kansas school district deserves a similar program. Talk to your local school people. Further details are available from Philip Thomas, Director of Innovation-Exemplary Programs, Kansas State Dept. of Education, 120 E. 10th St., Topeka, KS 66612.

1978 THEATRE CONFERENCE

Be reminded that the State Theatre Convention will be at the Holiday Plaza hotel in Wichita on March 10, 11 and 12, 1978. This year, we shall focus on a major drama festival for Secondary Schools in the same fashion that we focused on the Community Theatre Festival last year. National Community theatre figure, Jean Adams Wray, will be with us. Professional theatre auditions will continue to grow. We are presently contacting Milly Barranger, President-Elect of A.T.A., and hoping for a return engagement by popular demand from Nat Eek, the theatre management expert. If you have a suggestion for any type of useful event for the conference, do not be shy. Write it out and send it to Lloyd Frerer, President A.K.T., Fort Hays State University, Hays, KS 67601. The conference committee meets again in Emporia on November 5 and Wichita on December 17, at which time the program of events will be finalized.

GUEST CRITICS AND FREE ADVICE NOW AVAILABLE!

AKT is attempting to make available to theatres across the state, names of individuals interested in serving as guest critics or persons willing to provide expertise in a variety of production areas. The following is a list of those already willing to commit themselves to this venture. If you would like to be added to the list, please send that information to **THE MARQUEE** editor. You can contact any of these individuals in care of the institution provided below:

Bethany College — Lindsborg, Kansas

Piet Knetsch: guest critic, directing

Emporia State University — Emporia, Kansas

Laura Barrett: acting, directing, movement, children's theatre, creative dramatics. Karl Bruder, guest critic. Gary Carton: technical direction, construction, design. Ronald Q. Fredrickson: acting, directing, readers theatre, interpretation. Charles R. Hill: acting, directing. Christian Tucker: design.

Fort Hays State University — Hays, Kansas

Sue Christensen: technical direction, design. Lloyd Frerer: guest critic, directing. Suzanne Trauth: guest critic, directing.

Heston College — Hesston, Kansas

Egla Birmingham: guest critic.

Kansas State University — Manhattan, Kansas

Norman Fedder: guest critic, new plays. Paul Roland: guest critic.

Kansas Wesleyan University — Salina, Kansas

Rick Crouse: guest critic, workshops on theatre in and for the church.

Pittsburg State University — Pittsburg, Kansas

Cary Clasz: guest critic, directing, theatre theory.

University of Kansas — Lawrence, Kansas

Jed David: guest critic, children's theatre. Robert Findlay: guest critic. William Kuhlke: guest critic. Tom Rea: guest critic. Ronald Willis: guest critic. Jack Wright: guest critic.

Washburn University — Topeka, Kansas

Hugh McCausland, guest critic.

Wichita State University — Wichita, Kansas

Joyce Cavarozzi: guest critic. Mary Jane Teall: acting workshops. Dick Welsbacher: guest critic.

THEATRE AROUND THE STATE: 1977-78

The Marquee has been gathering information and dates on the production schedules of schools and community theatres around the state. The following list has been compiled based on the information we have received so far. If your theatre season is not listed below, or if there are necessary changes or corrections please let us hear from you.

BETHANY COLLEGE, Lindsborg

The Effect of Gamma Rays on Man-in-the-Moon Marigolds, Nov. 10-12. Twelfth Night, April 13-15.

CAMPUS HIGH SCHOOL

Seven Keys to Baldpate, Oct. 13 & 15.

EMPORIA STATE UNIVERSITY, Emporia

Mame, Nov. 3-5. Heroes and Failures, Dec. 7-10. The Changing, Feb. 22-25. Vanities, Mar. 29-31 & Apr. 1. Peter Pan, May 3-6. The Zoo Story, Nov. 17-19.

FORT HAYS STATE UNIVERSITY, Hays

The Fantasticks, Oct. 8, 9, 13-15. The Caucasian Chalk Circle, Nov. 17-20. No Sex Please, We're British, Mar. 2-5. Antigone, May 4-7.

KANSAS STATE UNIVERSITY, Manhattan

The Threepenny Opera, Oct. 6-8. The Effect of Gamma Rays on Man-in-the-Moon Marigolds, Nov. 17-19. The Magic Flute, Mar. 2-4. Tartuffe, Apr. 27-29. The Unique Ones, Oct. 27-29. Champagne and Feathers, Dec. 8-10. Playwrights' Workshop, Feb. 16-18. The Roar of the Greasepaint-the smell of the Crowd, March 30, 31, Apr. 1.

KANSAS UNIVERSITY, Lawrence

The Importance of Being Earnest, Oct. 14-22. Camelot, Nov. 11-20. Eccentricities of a Nightingale, Feb. 24, 25, Mar. 2-4. The Comedy of Errors, Mar. 30, 31, Apr. 1-2. Falstaff, Apr. 21, 22, 28, 29. Scykion Z, Sept. 29-Oct. 8. In This Foreign Land, Oct. 26-Nov. 2, 4-5. The Rivals, Dec. 5-10. The Second Shephard's Play and Buffalo Bill's Well, Apr. 6-15. Sacrifice, May 1-6. Steal Away Home, Oct. 1. Golliwhoppers!, Feb. 4.

WASHBURN UNIVERSITY, Topeka

Little Mary Sunshine, Oct. 13-16. Photo Finish, Nov. 17-20. Robin Goodfellow, Dec. 10. A Doll's House, Mar. 2-5. Relatively Speaking, Apr. 27-30.

WICHITA COMMUNITY THEATRE, Wichita

The Man Who Came to Dinner, Oct. 11-15. The Chalk Garden, Nov. 29-Dec. 3. Money, Jan. 24-28. No Sex Please, We're British, Apr. 4-8.

WICHITA STATE UNIVERSITY, Wichita

A Thurber Carnival, Oct. 13-16. Street Scene or Kennedy's Children, Nov. 17-19. No Exit, Feb. 2-4. The Diary of Anne Frank, Mar. 2-4. Marry Me, Marry Me, Apr. 20-22. The American Dream, Sept. 28-30, Oct. 1. Gone By Morning, Nov. 2-5. The Sea Horse, Nov. 30-Dec. 1-3. I Do, I Do, Feb. 22-25. Lemonade and Birdbath, Apr. 5-8.

CORRESPONDENCE COURSES

The Pennsylvania State University is in the process of developing a series of correspondence courses in Community Theatre. Each will cost \$35 plus texts and materials. Following is a list of the proposed course titles:

1. Organizational Structure
2. Creating Income
3. Financial Management and Facilities
4. Volunteer and Staff Development
5. Audience Services and Development
6. Production Process: Artistic and Creative Concepts and Practices
7. Production Process: Technical Concepts and Practices

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TWENTY-ONE WAYS NOT TO GET A GRANT

Gray MacArthur, New York State Council on the Arts

- 1) Sloppiness and omissions; cut-paste; done last night; crayon.
- 2) Unreal spending projections, like 400% of last year's.
- 3) Masking individual ego trips.
- 4) No outside unearned income—doesn't anyone else care?
- 5) Too much of what's in it for art, too little of what's in it for your State.
- 6) Ignorance that somebody else is already doing it.
- 7) No justification of why the applicant should be the one to do it; no track record.
- 8) No evidence of necessary administrative and fiscally accountable structure to manage it—Professionalism.
- 9) The assertion of a presumably self-evident community need.
- 10) No evidence of local government contact or support, or of broad board representation.
- 11) Strange expenditure items labeled "contingency" or "miscellaneous".
- 12) Clear evidence of not having read the last contract or the present whole application, including instructions and definitions.
- 13) No indication that the board, the accountant, and the attorney have been consulted.
- 14) Suspicion that the fancy project has been invented for the invention's sake; for its fanciness; a sort of grantsmanship overkill.
- 15) Wonder if the amount requested came first, and then the budget, and perhaps even the whole project.
- 16) The undercurrent the State owes the applicant and the project a living; that any honest, self-expression should be funded.
- 17) Inverted racism: We are Italians, Jewish, Black or Polish so you must fund us because we are disenfranchised no matter what the artistic value of the project.
- 18) The inclusion of attacks on other arts groups in the same community: "They're awful, fund us and not them."
- 19) Political pressure—enough said; sex appeal—enough said.
- 20) No explanation of last year's surplus—yet it happens.
- 21) Endless phone calls, endless defensiveness, endless inquiries, endless supplements, endless pressure under the guise of enthusiasm.

Items 1, 2, 3, 7, 16, 19, and 21 are the most important and most annoying from the Grantor's side of the desk.

Items 4, 5, 6, and 11 are the most frustrating when the funding source throws these charges at innocent Applicants.

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